The background of the entire image is a traditional marbled paper pattern. It features a dense, irregular arrangement of organic, cell-like shapes. The primary colors are a deep, earthy brown and a vibrant magenta or deep red. These are separated by a network of fine, branching lines in a pale cream or off-white color. Small, delicate green lines are also visible, weaving through the larger brown and red areas. The overall effect is a complex, textured, and visually rich pattern.

Gieddes samling, VIII, 39

Flauto

Vol. 46.

Flauto Principale.

Milgustz.

39.

Premier Concerto
POUR FLÛTE PRINCIPALE
deux Violons, Alto, Basse,
deux Hautbois, deux Cors,
ad libitum

Composé & dédié

A LE DUC LA JONCHIER

PAR

A. J. Maitton

Prix

Enregistré à la Bibliothèque Nationale.

A PARIS

*Chez M. de la Harpe, rue de la Harpe, n. 14.
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Propriété de l'Éditeur.

chez M. de la Harpe

All^o Moderato.

CONCERTO

All^o Moderato.

The image shows a page of musical notation for a concerto. The title "CONCERTO" is prominently displayed at the top left. Below it, the tempo marking "All^o Moderato." is written. The music is written on multiple staves, featuring complex rhythmic patterns and dynamic markings. The notation includes various musical symbols such as notes, rests, and accidentals. The page is numbered "10" in the bottom right corner.

10

5

A page of musical notation for a string quartet, featuring 12 staves of music. The notation includes various musical symbols such as notes, rests, and dynamic markings like "tutti", "solo", "molto", "ad libitum", and "F". The music is written in a single system, with each staff representing a different instrument. The notation is complex, with many sixteenth and thirty-second notes, and various rests and phrasing slurs. The dynamic markings are placed throughout the piece, indicating changes in volume and performance style. The overall style is that of a classical string quartet score.

Adagio
Espressione

The musical score is written for a single flute part. It begins with the tempo and expression markings 'Adagio' and 'Espressione'. The key signature has one sharp (F#), and the time signature is 4/4. The score is divided into ten staves. The first staff starts with a forte (f) dynamic. The second staff includes a piano (p) dynamic and a 'solo' marking. The third staff has a 'tutti' marking. The fourth staff has a 'solo' marking. The fifth staff has a 'tutti' marking. The sixth staff has a 'solo' marking. The seventh staff has a 'tutti' marking. The eighth staff has a 'solo' marking. The ninth staff has a 'tutti' marking. The tenth staff has a 'tutti' marking. The score includes various musical notations such as slurs, accents, and dynamic markings (f, p) to guide the performer.

Rondo

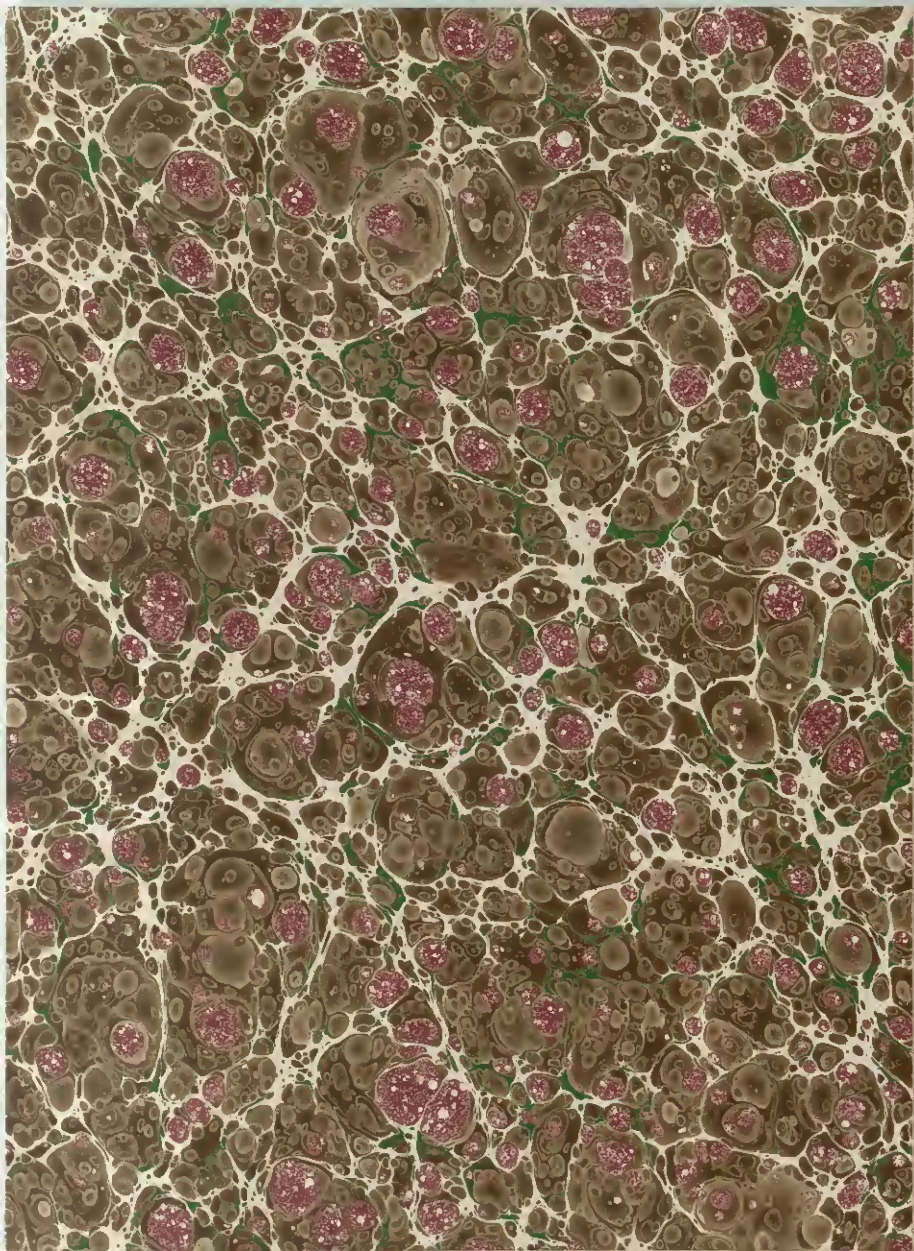
Vivace.

[illegible]

FLAUTO

7

[illegible]



The background of the entire image is a traditional marbled paper pattern. It features large, irregular, cell-like shapes in shades of brown and green, each containing a smaller, more vibrant reddish-pink or magenta area. These are separated by a network of fine, white, vein-like lines. In the center of the image, there is a small, rectangular, cream-colored label with slightly rounded corners and a subtle drop shadow, giving it the appearance of a sticker or a piece of paper placed on the marbled surface.

Gieddes samling, VIII, 39

Violino I

Premier Concerto
POUR FLUTE PRINCIPALE,
Deux Violons, Alto, 2 Basse,
deux Hautbois, deux Cors,
ad Libitum.

Composé et Dedié

A LE DUC LA JONCHER

PAR

A. M. Allart

Prix 7. 10

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Paris sur R. N. 24

Planché

All.^o Moderato.

CONCERTO

Violino I part of a concerto score, measures 1-48. The music is in G major (one sharp) and 2/4 time. The tempo is marked "All.^o Moderato." The score features various dynamics including *ff*, *f*, *p*, *cresc.*, *mol.*, *sol.*, and *tutti*. The notation includes eighth and sixteenth notes, rests, and slurs. The key signature has one sharp (F#).

Violino I musical score page 3. The page contains 12 staves of music in G major (one sharp). The tempo is Adagio and the mood is Expressione. The score includes various dynamics (p, ff, f, p, p, p, p, p, p, p, p, p) and articulations (accents, slurs). The first system (staves 1-4) features a solo in the first staff, followed by tutti in the second and third staves. The second system (staves 5-8) continues with tutti in the first staff, solo in the second, and tutti in the third and fourth staves. The third system (staves 9-12) includes tutti in the first staff, solo in the second, and tutti in the third and fourth staves. The fourth system (staves 13-16) features tutti in the first staff, solo in the second, and tutti in the third and fourth staves. The fifth system (staves 17-20) includes tutti in the first staff, solo in the second, and tutti in the third and fourth staves. The sixth system (staves 21-24) features tutti in the first staff, solo in the second, and tutti in the third and fourth staves. The seventh system (staves 25-28) includes tutti in the first staff, solo in the second, and tutti in the third and fourth staves. The eighth system (staves 29-32) features tutti in the first staff, solo in the second, and tutti in the third and fourth staves. The ninth system (staves 33-36) includes tutti in the first staff, solo in the second, and tutti in the third and fourth staves. The tenth system (staves 37-40) features tutti in the first staff, solo in the second, and tutti in the third and fourth staves. The eleventh system (staves 41-44) includes tutti in the first staff, solo in the second, and tutti in the third and fourth staves. The twelfth system (staves 45-48) features tutti in the first staff, solo in the second, and tutti in the third and fourth staves. The thirteenth system (staves 49-52) includes tutti in the first staff, solo in the second, and tutti in the third and fourth staves. The fourteenth system (staves 53-56) features tutti in the first staff, solo in the second, and tutti in the third and fourth staves. The fifteenth system (staves 57-60) includes tutti in the first staff, solo in the second, and tutti in the third and fourth staves. The sixteenth system (staves 61-64) features tutti in the first staff, solo in the second, and tutti in the third and fourth staves. The seventeenth system (staves 65-68) includes tutti in the first staff, solo in the second, and tutti in the third and fourth staves. The eighteenth system (staves 69-72) features tutti in the first staff, solo in the second, and tutti in the third and fourth staves. The nineteenth system (staves 73-76) includes tutti in the first staff, solo in the second, and tutti in the third and fourth staves. The twentieth system (staves 77-80) features tutti in the first staff, solo in the second, and tutti in the third and fourth staves. The twenty-first system (staves 81-84) includes tutti in the first staff, solo in the second, and tutti in the third and fourth staves. The twenty-second system (staves 85-88) features tutti in the first staff, solo in the second, and tutti in the third and fourth staves. The twenty-third system (staves 89-92) includes tutti in the first staff, solo in the second, and tutti in the third and fourth staves. The twenty-fourth system (staves 93-96) features tutti in the first staff, solo in the second, and tutti in the third and fourth staves. The twenty-fifth system (staves 97-100) includes tutti in the first staff, solo in the second, and tutti in the third and fourth staves. The twenty-sixth system (staves 101-104) features tutti in the first staff, solo in the second, and tutti in the third and fourth staves. The twenty-seventh system (staves 105-108) includes tutti in the first staff, solo in the second, and tutti in the third and fourth staves. The twenty-eighth system (staves 109-112) features tutti in the first staff, solo in the second, and tutti in the third and fourth staves. The twenty-ninth system (staves 113-116) includes tutti in the first staff, solo in the second, and tutti in the third and fourth staves. The thirtieth system (staves 117-120) features tutti in the first staff, solo in the second, and tutti in the third and fourth staves. The thirty-first system (staves 121-124) includes tutti in the first staff, solo in the second, and tutti in the third and fourth staves. The thirty-second system (staves 125-128) features tutti in the first staff, solo in the second, and tutti in the third and fourth staves. The thirty-third system (staves 129-132) includes tutti in the first staff, solo in the second, and tutti in the third and fourth staves. The thirty-fourth system (staves 133-136) features tutti in the first staff, solo in the second, and tutti in the third and fourth staves. The thirty-fifth system (staves 137-140) includes tutti in the first staff, solo in the second, and tutti in the third and fourth staves. The thirty-sixth system (staves 141-144) features tutti in the first staff, solo in the second, and tutti in the third and fourth staves. The thirty-seventh system (staves 145-148) includes tutti in the first staff, solo in the second, and tutti in the third and fourth staves. The thirty-eighth system (staves 149-152) features tutti in the first staff, solo in the second, and tutti in the third and fourth staves. The thirty-ninth system (staves 153-156) includes tutti in the first staff, solo in the second, and tutti in the third and fourth staves. The fortieth system (staves 157-160) features tutti in the first staff, solo in the second, and tutti in the third and fourth staves. The forty-first system (staves 161-164) includes tutti in the first staff, solo in the second, and tutti in the third and fourth staves. The forty-second system (staves 165-168) features tutti in the first staff, solo in the second, and tutti in the third and fourth staves. The forty-third system (staves 169-172) includes tutti in the first staff, solo in the second, and tutti in the third and fourth staves. The forty-fourth system (staves 173-176) features tutti in the first staff, solo in the second, and tutti in the third and fourth staves. The forty-fifth system (staves 177-180) includes tutti in the first staff, solo in the second, and tutti in the third and fourth staves. The forty-sixth system (staves 181-184) features tutti in the first staff, solo in the second, and tutti in the third and fourth staves. The forty-seventh system (staves 185-188) includes tutti in the first staff, solo in the second, and tutti in the third and fourth staves. The forty-eighth system (staves 189-192) features tutti in the first staff, solo in the second, and tutti in the third and fourth staves. The forty-ninth system (staves 193-196) includes tutti in the first staff, solo in the second, and tutti in the third and fourth staves. The fiftieth system (staves 197-200) features tutti in the first staff, solo in the second, and tutti in the third and fourth staves.

Rendo
Vivace.

musical score for Violino I^o, Rendo Vivace. The score consists of ten staves of music. Performance instructions include *tutti*, *solo*, *fortissimo* (F), and *meno mosso* (Meno mosso). Dynamic markings include *p* (piano) and *f* (forte). The tempo is marked *Vivace*. The score includes various musical notations such as slurs, ties, and articulation marks.

5

Majeur.

5

tutti

solo

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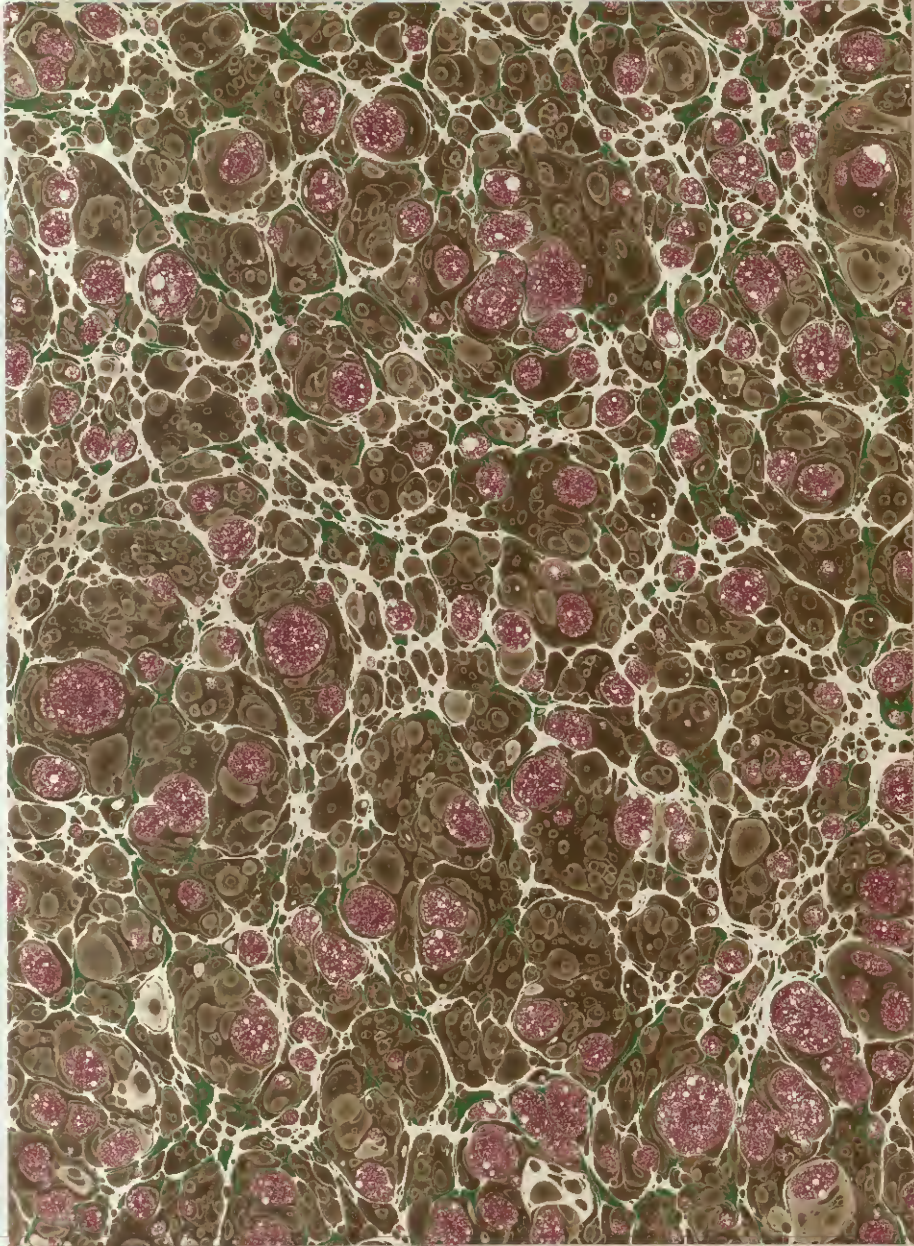
2

tutti

tutti

1

tutti



The background of the entire page is a traditional marbled paper pattern. It features a dense, irregular arrangement of dark brown, olive green, and cream-colored spots and swirls. Interspersed throughout this pattern are numerous small, circular, and irregular patches of a vibrant magenta or deep pink color. The overall effect is a complex, organic texture. In the center of the page, there is a rectangular, cream-colored label with slightly irregular, hand-cut edges. It contains two lines of handwritten text in a dark ink.

Gjeddes samling, VIII, 39

Violino II

Violino 2^o

Premier Concerto
POUR FLUTE PRINCIPALE,

*deux Violons, Alto, Basse,
deux Hautbois, deux Cors,
ad libitum.*

Composé et Dedicé

A LE DUC LA JONCHER

PAR

A. Sallentin

Prix

Inséré à la Bibliothèque Nationale.

A PARIS

*chez FLEURY, Rue neuve des petite Chapelle, N^o 4
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Propriété de l'Editeur.

Vendu par Ribiere
60

All^o Moderato.

CONCERTO

Violino II

CONCERTO

All^o Moderato.

12 staves of musical notation for Violino II.

Key signature: G major (one sharp).

Time signature: 2/4.

Dynamics and markings include: *p*, *ff*, *f*, *cresc.*, *decresc.*, *solo*, *tutti*.

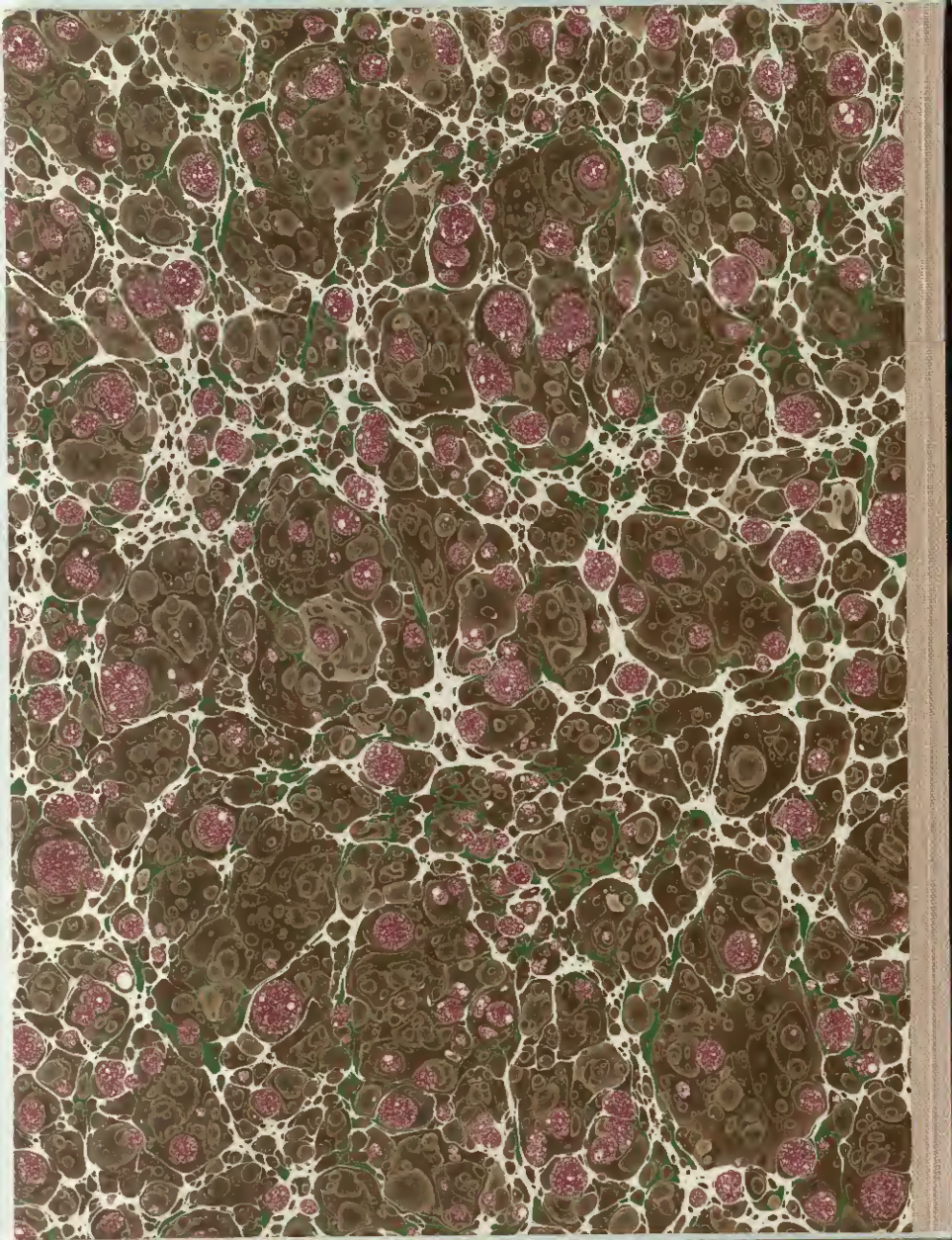
3

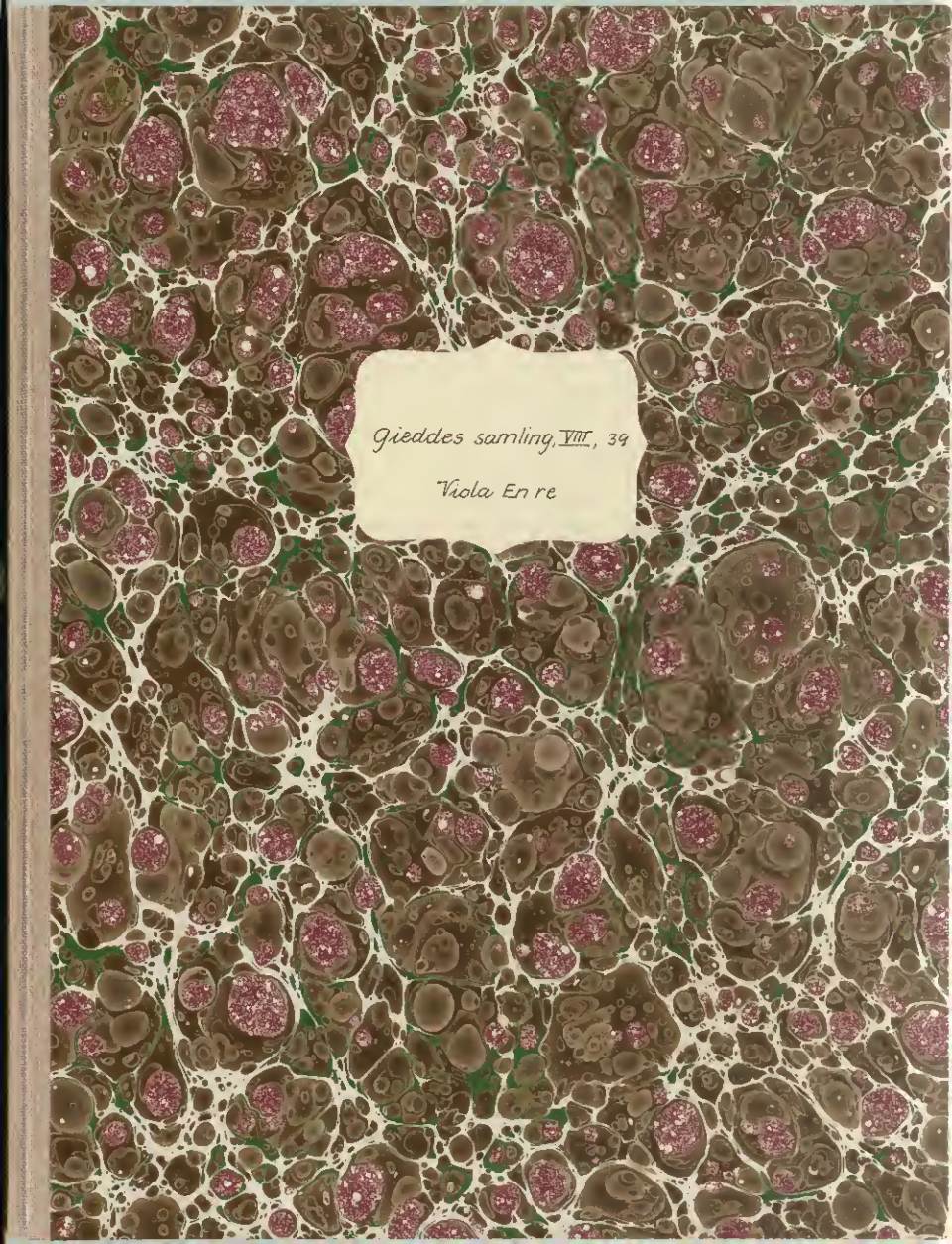
99

Rondo
Vivace.

The musical score for Violino II is written in G major (one sharp) and 2/4 time. It begins with a *Rondo Vivace* tempo marking. The score is divided into sections marked *solo* and *tutti*. Dynamics include *p* (piano) and *f* (forte). The piece features numerous slurs, accents, and trills. A section marked *Mincur.* (Mancure) appears in the lower half of the page. The score concludes with a final cadence.





The background of the entire image is a traditional marbled paper pattern. It features large, irregular, cell-like shapes in shades of brown and green, each containing a smaller, more vibrant reddish-pink circular motif. These are separated by a network of fine, white, vein-like lines. In the center of this pattern is a small, rectangular, cream-colored label with rounded corners. The label contains two lines of handwritten text in a dark ink.

Gieddes samling, VIII, 39

Viola En re

Viola.

Premier Concerto

POUR FLUTE PRINCIPALE,

deux Violons, Alto, Basse,

deux Hautbois, deux Cors,

ad Libitum.

Composé et Dedicé

A LE DUC LA JONCHIER

PAR

Ad. Sallentin

PRIS

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Propriété de l'Editeur.

Reçu par Révision

CONCERTO

Allegro $\frac{2}{4}$

FF *FF*

p *p*

crescendo *F* *F*

p *p* *crescendo*

F *F* *F*

solo *12* *8* *FF*

6 tutti *16 tutti* *FF* *F*

solo *p* *FF* *p* *I* *2* *I*

tutti *F* *F*

FF *F*

VIOLA En re

3

Solo
p

tutti
FF

3
p

3
p

FF

p

FF

tutti
FF

p

tutti
F

p

p

1
FF

tutti
FF

F

tutti
FF

Adagio
Espressione

FF

F

F

Solo 2
p

F

tutti

Solo
p

2

crescendo

Solo
p

p

p

VIOLA EN RE

Rondeau
vivace

7 tutti
F

1 solo

1 2 tutti
F

2 solo
P

1 2 tutti
F

4 tutti
P

1 2 tutti
P

7 tutti
F

mineur 1
P

2 tutti
F

2 2 tutti
P

majeur tutti
F

7 tutti
F

7 tutti
P

2 solo
F

tutti
F

1 solo
P

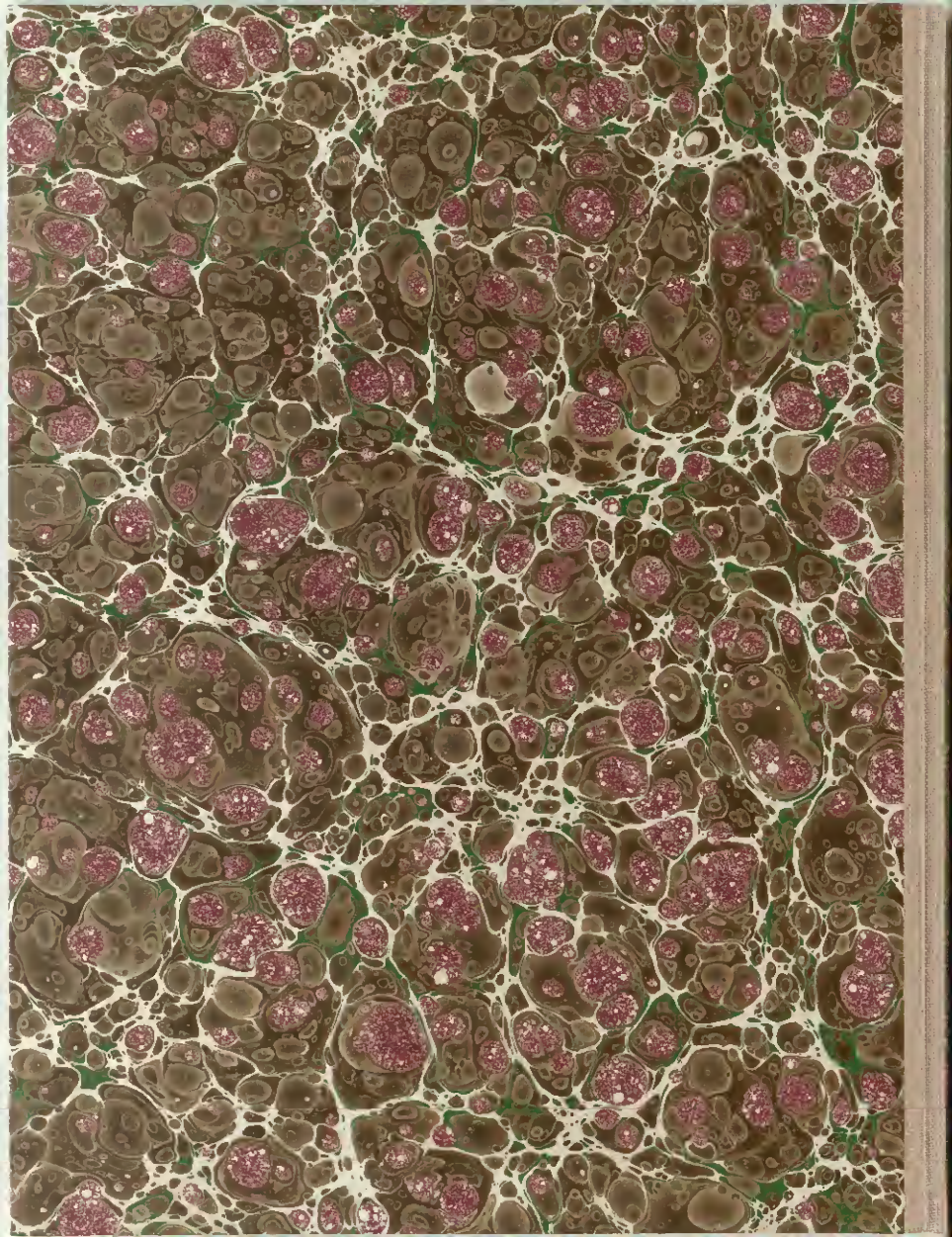
1 1 1 tutti
F

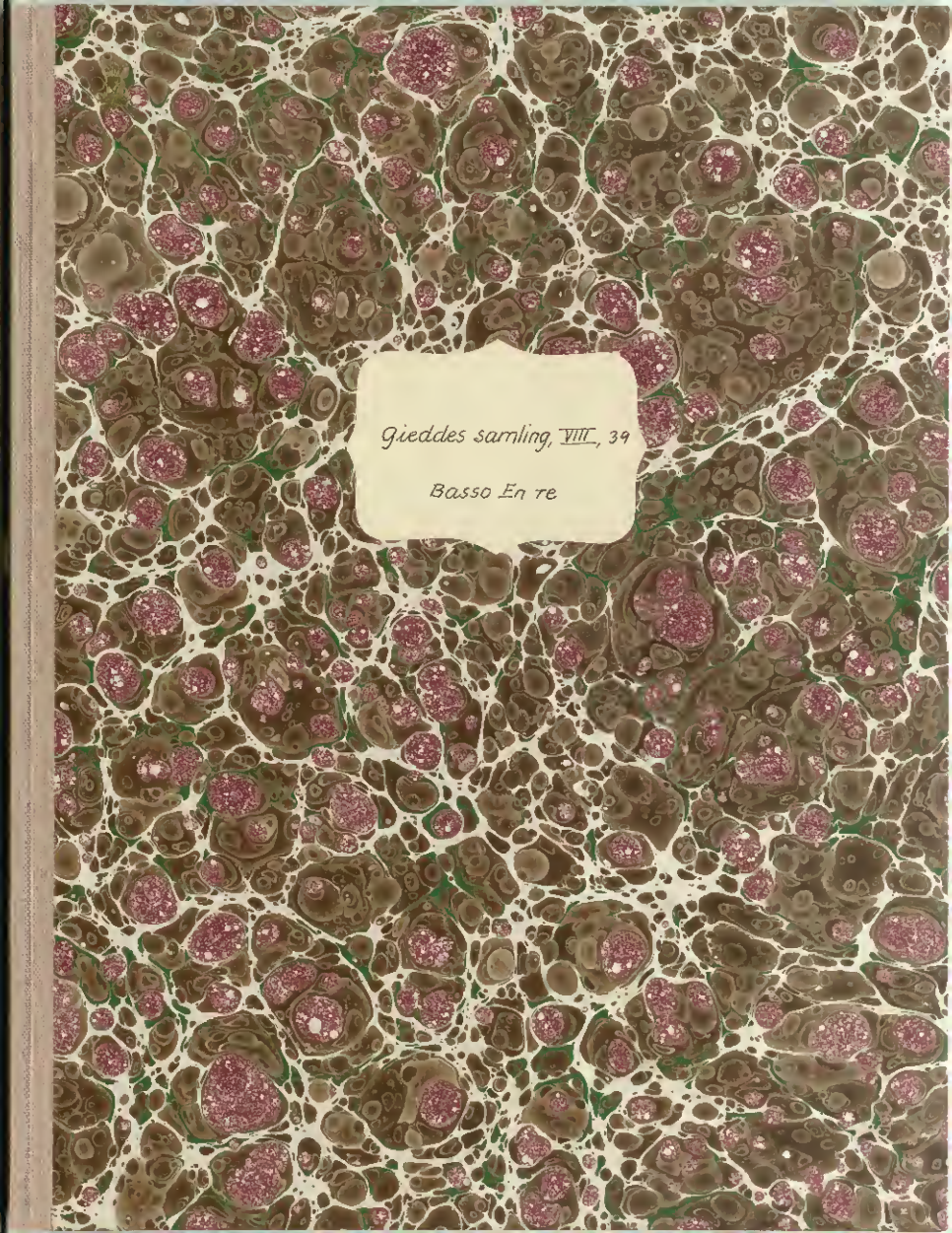
1 1 1 tutti
F

2 tutti
F

99





The background is a dense, organic marbled pattern. It features large, irregular, cell-like shapes in shades of brown and tan, some of which are filled with a vibrant magenta or deep red color. These shapes are separated by a network of fine, white, vein-like lines. The overall effect is reminiscent of stone or biological tissue. A small, light-colored rectangular label with rounded corners is centered on the page.

Gieddes samling, VIII, 39

Basso En re

Basso.

Premier Concerto

POUR FLUTE PRINCIPALE,

Deux Violons, Alto, Basse,

deux Hautbois, deux Cors,

ad libitum.

Composé et Dedié

A LE DUC LA JONCHIER

PAR

A. Pallantini

Prix

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Recu par
en Ribiere

CONCERTO

Allegro $\frac{2}{4}$

Musical score for Bassoon in B-flat major, Concerto, Allegro $\frac{2}{4}$. The score consists of 12 staves of music. It features various dynamics including fortissimo (FF), piano (p), and crescendo. There are also markings for 'tutti' and 'f' (forte). The key signature has two flats (B-flat major).

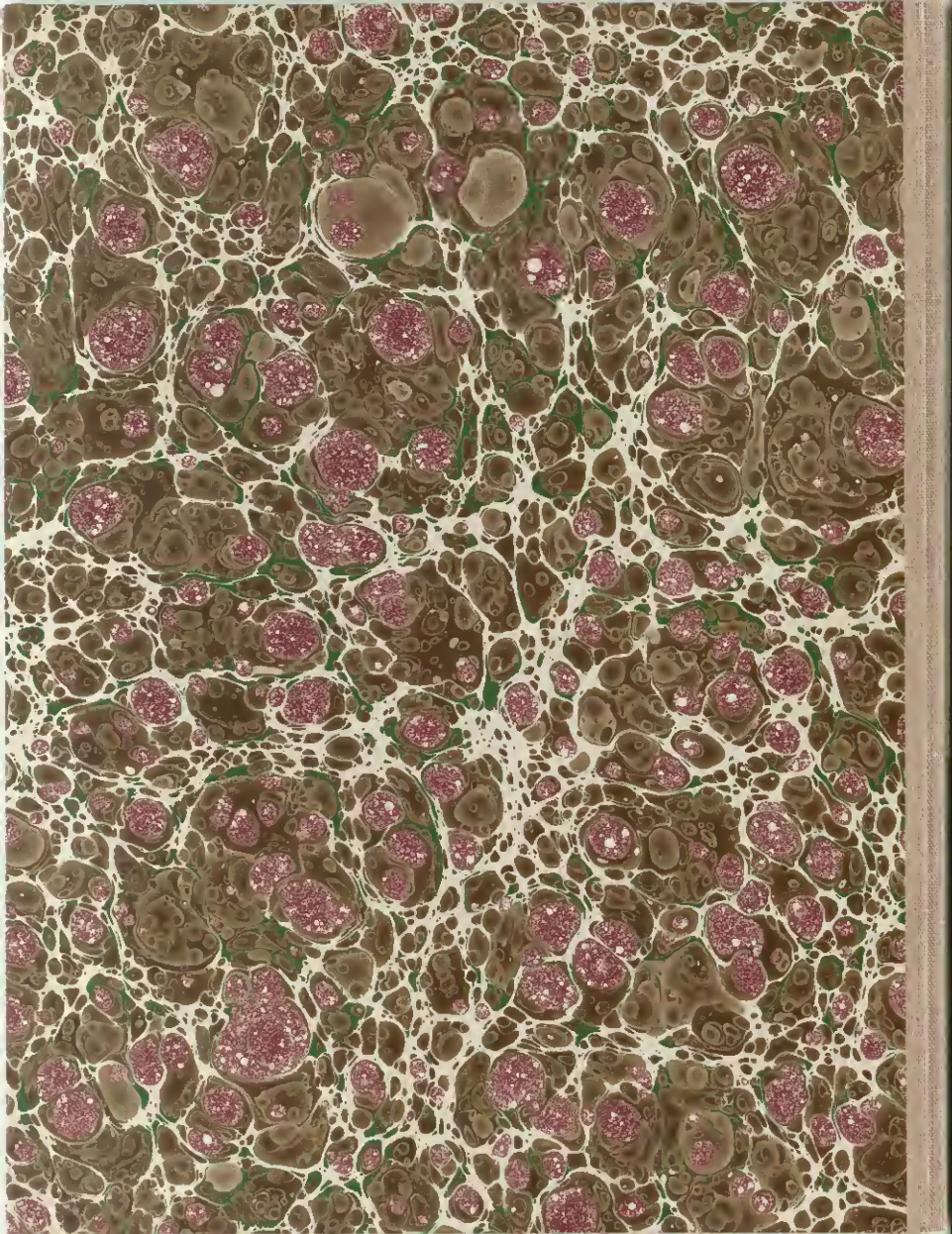
Musical score for Bassoon in E-flat major, measures 1-14. The score is written in bass clef with a key signature of one flat (B-flat). It features various dynamics including *p* (piano), *FF* (fortissimo), and *tutti*. There are also markings for *solo* and *tutti*.

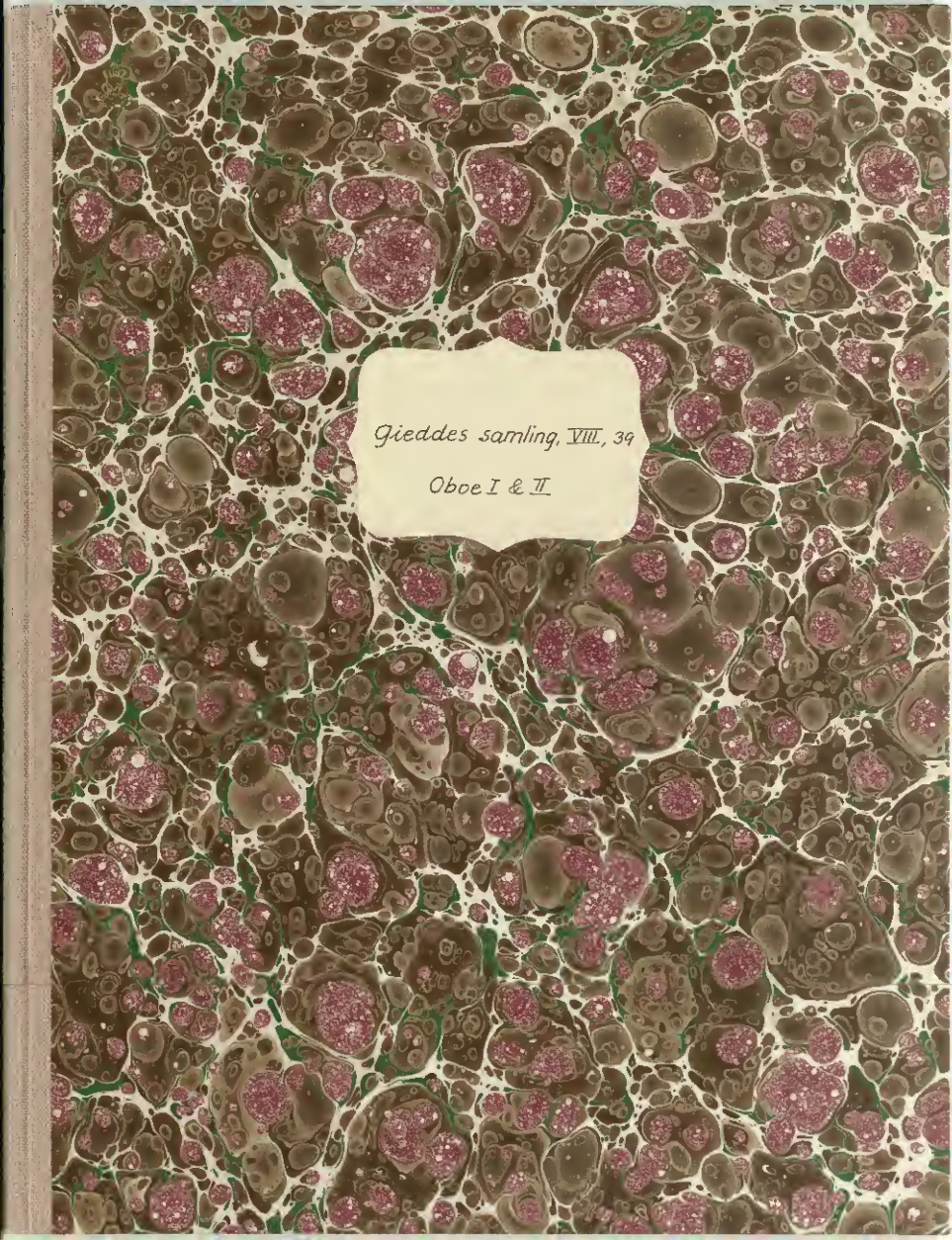
Adagio
Espressione

Musical score for Bassoon in E-flat major, measures 15-24. The tempo is marked *Adagio* and the expression is *Espressione*. The score continues with various dynamics including *FF*, *p*, and *tutti*. There are also markings for *solo* and *tutti*.

Rondeau
vivace

Musical score for Bassoon in D major, titled "Rondeau vivace". The score consists of 13 staves of music in 2/4 time. It includes various musical notations such as dynamics (*p*, *f*), articulation (accents), and performance instructions (*tutti*, *solo*, *minceur*, *majeur*). The piece features several trills and slurs, and ends with a final measure marked with a double bar line.



The background of the image is a dense, intricate marbled paper pattern. It features a complex arrangement of organic, cell-like shapes in various shades of brown, tan, and cream, interspersed with small, vibrant green flecks. The overall effect is reminiscent of traditional stone or shell marbling. In the center of the image, there is a small, rectangular, cream-colored label with slightly irregular, hand-drawn edges. This label contains two lines of text in a cursive script. The first line reads 'Gieddes samling, VIII, 39' and the second line reads 'Oboe I & II'.

Gieddes samling, VIII, 39

Oboe I & II

Oboe /^{mo} & 2^{do}

Premier Concerto
POUR FLUTE PRINCIPALE,
Deux Violons, Alto, Basse,
deux Hautbois, deux Cors,
ad libitum.

Composé et Dedié

A LE DUC LA JONCHIER

PAR

A. Sallentin

PRIX

Enregistré à la Bibliothèque Nationale.

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Propriété de l'Editeur.

Vend. par Ribiere
68

CONCERTO

CONCERTO

UROR PRIMO

7

8 solo

1

2

3

4

5

6

7

8

9

10

11

12

13

14

15

16

17

18

19

20

21 tutti

22

23

24

25

26

27

28

29

30

31

32

33

34

35 tutti

36

37

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39

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52

CONCERTO

CONCERTO

OBOE SECONDO

crescendo

F

solo 12 tutti

F

solo 21 tutti

F

solo 35 tutti

F

solo 19 tutti

F

tutti

F

Adagio

Expressione

I

morzindo

P

solo 17

F

crescendo

tutti

P

morzindo

tutti

Allegro vivace

F

solo 8 tutti

F

mineur

solo 52

major

F

solo 57

8 tutti

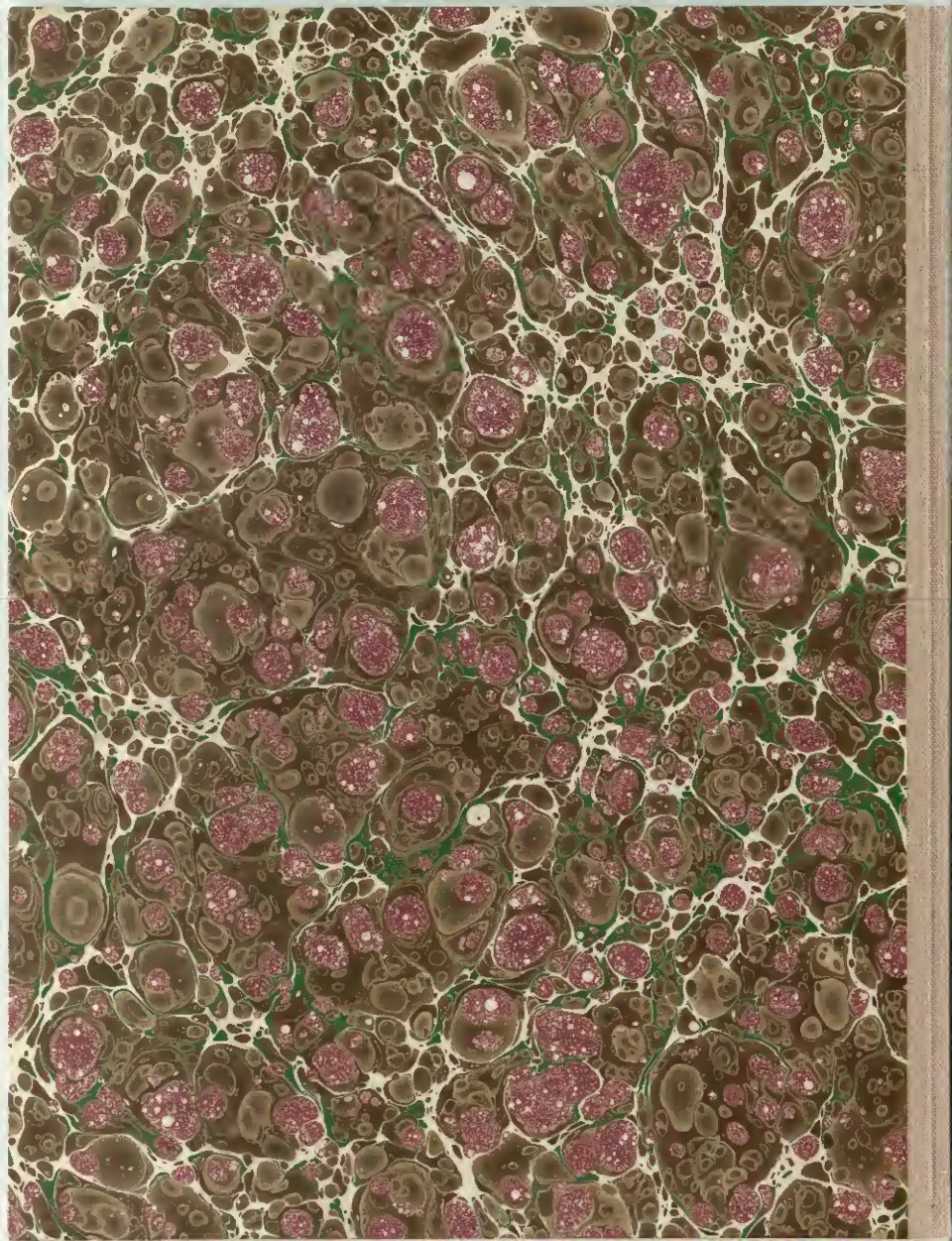
F

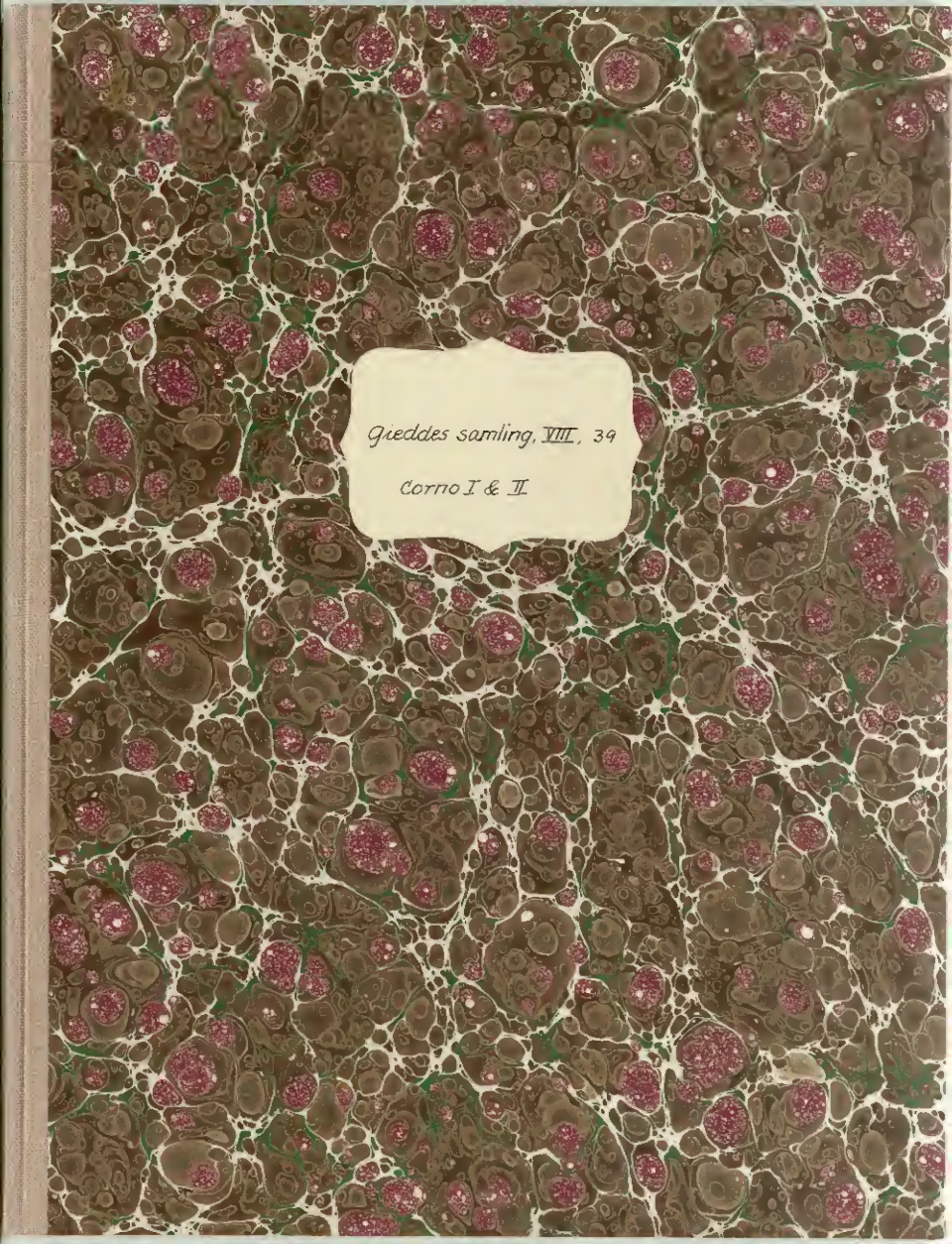
I tutti

F

29 tutti

F



The image shows the front cover of a book. The cover is decorated with a traditional marbled paper pattern, often called a 'stone' or 'shell' pattern. This pattern consists of large, irregular, rounded shapes in shades of brown and green, each containing a smaller, more vibrant reddish-pink or magenta center. These shapes are separated by a network of fine, white, vein-like lines. In the center of the cover, there is a small, rectangular, cream-colored paper label with slightly rounded corners. The label contains two lines of handwritten text in a dark ink. The first line reads 'Gieddes samling, VIII, 39' and the second line reads 'Corno I & II'. The handwriting is in a cursive or semi-cursive style. The overall appearance is that of an antique or historical book binding.

Gieddes samling, VIII, 39

Corno I & II

Corno No 1 & 2^o

Premier Concerto
POUR FLUTE PRINCIPALE,

deux Violons, 2 Alto, 2 Basse,
deux Hautbois, deux Cors;
ad libitum.

Composé et Dedié

A LE DUC LA JONCHER

PAR

J. B. Vallentin

Prix

Enregistré à la Bibliothèque Nationale.

A PARIS

Chez FLEURY, Rue neuve des Petits Champs, N^o 4.

entre la Rue St. Louis, et celle de Chabannais.

Propriété de l'Éditeur.

Vendu par Kibiere

CONCERTO

Allegro

CORNO SECONDO En ut

Allegro.

CONCERTO

7 *p* *crescendo*

15 *p*

21 *tutti* *FF*

25 *tutti* *FF*

19 *tutti* *F*

34 *tutti* *FF*

22 *tutti* *FF*

Cor in re

Adagio

1 *p*

5 *F*

7 *p*

8 *tutti* *F*

72 *tutti* *FF*

52 *tutti* *Ff*

57 *tutti* *FF*

29 *tutti* *F*

17 *tutti* 2

8 *tutti*

8 *tutti*

1 *tutti*

